SYNOPSIS

ON

Cultural Expressions Through Art and Aesthetics: A Study on the Bedia Tribe of Jharkhand

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S.l. NO	***Content***	***Page no.***
1	Introduction	2-3
2	State of the Art	4-7
3	Problem to be Investigated	7-8
4	Objectives	8
5	Research questions	8
6	Research design and methodology	8-9
7	Analysis of data	10
8	Significance of the study	10
9	Its relevance to the present-day problem	10
10	Contribution to existing knowledge	11
11	Future work	11
12	Tentative chapterization	11-12
13	References	12-13

Introduction

India has a rich heritage of tribal and folk arts and culture. From ancient times, the diverse artistic and cultural expressions of India's tribal and rural communities have demonstrated their creative brilliance. Culture encompasses shared beliefs, customs, traditions, language, rituals, and social norms within a specific group or society. Culture finds vibrant expression through art, serving as a powerful conduit for shared histories, personal identities, and collective beliefs. Culture is a multifaceted and ever-evolving concept. From a so perspective, culture encompasses collective identity, behaviors, beliefs, rules, and knowledge within a society. Anthropologically, culture refers to learned and shared behaviors and beliefs. It focuses on the cultural variations across different societies. Each society has its unique culture and traditions, distinct from others. For instance, India boasts multiple cultures, evident in diverse beliefs, languages, food habits, and clothing styles.

In the research *paper "Cultural Expressions through Art and Aesthetics: A Study among Paniya Community in Wayanad, Kerala,"* Josna Joshya explores how the Paniya tribe expresses their culture through art and aesthetics. The study highlights the unique artistic traditions of the Paniya community, focusing on their use of natural materials to create visual and performing arts. It examines how these cultural expressions are deeply connected to their environment and daily life. The paper also discusses the significance of these artistic practices in preserving the Paniya's cultural identity and heritage

In *Tribal Cultures of India: 29 Tribal Art and Aesthetics* (2024) by Naila Ansari, Dr. Majumdar and other anthropologists believe that tribal artistic life is mainly reflected in three forms:

Folklore (Oral Literature): Myths, tales, legends, riddles, proverbs, and songs. Folk Music and Dance: Folk songs, music, and dances. Folk Art, Handicrafts, and Acrobatics**:** Drawing, painting, carving, woodcraft, metalcraft, garment-making with decorations, and acrobatics.

Tribal art in India is a vibrant and diversified type of artistic expression produced by India's native tribes reflecting the rich cultural diversity and heritage of indigenous communities. These art forms are typically distinguished by the use of vivid hues, elaborate patterns, and striking motifs that draw

inspiration from both the natural world and the local cultural traditions of the communities who produce them. They encompass a wide range of art forms, such as wall paintings, tribal dances, music, tattoos and more. These artistic expressions not only celebrate cultural diversity but also preserve the unwritten record of tribal life and identity. art and aesthetics serve as tangible expressions of cultural ideas, beliefs, and practices. Each society produces its unique artistic and aesthetic creations, which are not limited to a single generation but are transmitted across time. These forms of expression encompass visual, auditory, and performing artifacts, showcasing the creator's imaginative and technical skills. In the context of tribal communities, their art and aesthetics heavily rely on the environment, as they gather raw materials from nature to craft their artistic creations. Visual art includes forms of expression that are seen and experienced visually. This can include Painting and Drawing, Traditional and contemporary artworks on various surfaces. Carvings and statues made from materials like wood, stone, or metal.

Weaving, embroidery, and other fabric arts. Tattoos, body painting, and adornments.

Ethno-aesthetic refers to the aesthetic expressions and artistic practices of a particular ethnic or cultural group. It encompasses visual arts, music, dance, rituals, and other creative forms that reflect the unique cultural identity and worldview of a community. In the context of the Bedia tribe in Jharkhand, their ethno-aesthetic traditions would include their distinctive art, craftsmanship, and symbolic representations. It recognizes that aesthetic values are not universal; they vary across cultures, influenced by historical, social, and geographical factors. The Indian Constitution identifies these indigenous peoples as "tribes." According to the 2011 Census, India has about 104 million tribal people, which is 8.6% of the total population. In Jharkhand, there are around 8.6 million tribal people, making up 26.2% of the state's population. The Bedia tribe in Jharkhand has a population of 100,161.

State of the art

there has been limited work done on the tittle of bedia tribe art and aesthetic. They have a unique cultural heritage. While specific visual art and verbal forms of the Bedia tribe are less researched, their artistic expressions are deeply rooted in their cultural practices and rituals. There have been written several books about tribal culture by many anthropologists and authors. some of them are, Boas's*) book "Primitive Art" (1927*) is an important work in anthropology. It explains that different cultures have their own ways of understanding beauty and art, and these should not be judged by Western standards. Boas emphasizes the need to study art within its cultural, social, and economic contexts, using detailed fieldwork. He also looks at how art conveys cultural meanings through symbols and styles. His work has greatly influenced the study of art in anthropology, encouraging a more inclusive and culturally aware approach.

John Dewey (1934*) "Art as Experience"* In this book, John Dewey views art as an integral part of human experience. He argues that art is not just an object but a process that enriches our experiences. The book explores the deep connections between art and human experience, emphasizing the importance of aesthetic experience in everyday life.

"Anthropology, Art, and Aesthetics" edited by Coote and Shelton (1992), is a collection of essays that explores how different cultures create and appreciate art. The book looks at the social and historical contexts of art and aesthetics, with contributions from various scholars. It covers a wide range of cultures, including Australian Aborigines, New Guinea, Indonesia, and Mexico. This book is a valuable resource for understanding the aesthetic practices of different societies.

"Ways of Seeing" by John Berger (1972)John Berger examines how we perceive art and how our perspectives are influenced by society and culture. He argues that the way we see is not just personal but also shaped by social and cultural contexts. This book is a significant contribution to art criticism, showing that there are many ways to view and understand art.

"Anthropology and Beauty: From Aesthetics to Creativity" edited by Stephanie Bunn (2018) Organized around the theme of beauty, this collection offers insights into the development of anthropological thinking on art, aesthetics, and creativity. It incorporates current work on perception and generative processes, moving beyond a purely aesthetic and relativist stance.

The book "*The bedia of Jharkhand*" by Pradeep Kumar Singh (2013) provides an in-depth look into the life and culture of the Bedia tribe. Given the limited information available about this tribe, the book highlights various aspects of their daily life, traditions, and cultural practices. It aims to shed light on the unique characteristics of the Bedia community, offering valuable insights into their way of life and helping to preserve their cultural heritage.

The book "*Bihar Ke Bedia*" by Dr. Chandrakant Shukla (1997) provides a comprehensive overview of the Bedia tribe. It covers various aspects of their life, including their biography, food habits, lifestyle, festivals, and customs. The book aims to document and preserve the rich cultural heritage of the Bedia community by detailing their traditional practices and daily life.

Tarek Elhaik (2021) *Aesthetics and Anthropology*. University of Minnesota Press. This book explores the intersection of anthropology, philosophy, and art. It discusses how different cultures perceive and create art, providing insights into the aesthetic practices of various societies. Elhaik examines the ways in which aesthetic experiences are shaped by cultural contexts and how these experiences, in turn, influence cultural identities and social practices.

Franz Boas's (1927) *Primitive Art*. Dover Publications. This key work in anthropology highlights the idea that beauty and art are understood differently in various cultures and shouldn't be judged by Western standards. Boas stresses the need to study art within its cultural, social, and economic contexts, using detailed fieldwork. He also examines how art conveys cultural meanings through symbols and styles. His work has greatly influenced the study of art in anthropology, promoting a more inclusive and culturally aware approach.

Boris Wiseman (2007) Levi-Strauss, *Anthropology, and Aesthetics*. Cambridge University Press. This book delves into the aesthetic thought of Claude Lévi-Strauss, a renowned anthropologist. It examines his ideas on art and aesthetics and their significance in contemporary aesthetic inquiry.

Coote, J., & Shelton, A. (Eds.). (1992) *Anthropology, Art, and Aesthetics*. Oxford University Press. This comprehensive survey covers anthropological thinking on art and aesthetics. It provides a detailed analysis of how different cultures create and appreciate art, making it a valuable resource for understanding the aesthetic practices of various societies.

David Freedberg (1989) *The Power of Images*: David Freedberg discusses how images and art affect people and their role in society. He explores the powerful impact that visual art can have on human emotions and behavior. The book examines the psychological and social responses to images, considering how art can evoke strong emotional reactions and influence social dynamics. Freedberg's work highlights the importance of understanding the viewer's experience and the cultural context in which art is created and perceived. Alfred

Gell (1998) *Art and Agency: An Anthropological Theory*. Clarendon Press. This book focuses on the relationships and actions involved in making and viewing art. He introduces the idea that art objects can act as agents, influencing people's thoughts and actions. Gell's theory of art as a system of action emphasizes the social interactions and networks that art objects create. The book explores how art mediates relationships, conveys messages, and exerts influence within different cultural contexts.

Howard Morphy (1991) *Ancestral Connections*: Art and an Aboriginal System of Knowledge. University of Chicago Press. This book studies the art of the Yolngu people in Northern Australia and how their art is connected to their culture and knowledge, showing the intricate relationship between art and social life. Morphy examines the symbolic meanings and cultural significance of Yolngu art, exploring how it reflects their cosmology, social structure, and ancestral connections.

The book provides a detailed analysis of the ways in which art serves as a medium for cultural transmission and identity.

Georgina Born (1995) *Rationalizing Culture*: Georgina Born's book is an ethnographic study of IRCAM, a famous music research institute in Paris. She spent a year observing how the institute works and how it balances being avant-garde with institutional demands. The book focuses on Pierre Boulez, the influential composer who led IRCAM, and how his ideas shaped the organization. Born discusses the challenges IRCAM faced in maintaining its artistic freedom while adapting to market and political pressures. The book also explores the broader themes of modernism and postmodernism, and the tension between high culture and popular culture.

"Ethnography of Nomadic Tribes" 2002 by N. Sudhakar Rao provides a comprehensive study of various nomadic tribes, focusing on their unique lifestyles, cultural practices, and social structures. The book delves into the economic activities of these tribes, their traditional knowledge systems, and the challenges they face in contemporary society. It highlights the adaptability and resilience of nomadic communities while also addressing issues related to their marginalization and the impact of modernization on their way of life. This ethnographic work is valuable for understanding the complexities of nomadic existence and contributes significantly to the field of anthropology by documenting the rich cultural heritage of these tribes.

Problems to be investigated

There have been done some research work to document the life of bedia tribe but they do not mention anything about this tribe 'artistic values. The main focus in this study will be symbolic visual art forms, specifically in the area of silli and ormanjhi block of Jharkhand. lack of records is causing traditional Bedia art to disappear, as younger generations prefer digital art. Bedia artists face financial struggles, making it hard to continue their craft. Government programs to help preserve and promote Bedia art sometimes don't work well. Social stigma and discrimination also

hurt the Bedia community and their art. There are problems with how resources are given and used for preserving Bedia art.

Objective

- To explore the Art of Bedia community.
- To understand aesthetic perspective of the art.
- To understand the craft making process of art.
- To find out the Role of the government in preservation and promotion of the tribal art.

Research question

- What are the art and aesthetic of the bedia tribe?
- What is the aesthetic perspective of bedia art?
- What are the different processes of making the bedia art?
- What is the role of the government in the preservation and promotion of tribal art?

Research design and methodology

Type of Research: This study will be descriptive and ethnographic in nature. Field work method will be used in conducting this research. The area of present research would be Silli block and Ormanjhi block of Ranchi district in Jharkhand.

STATE	DISTRICT	BLOCK	PANCHAYAT	VILLAGE	SAMPLE SIZE
JHARKHAND	RANCHI	SILLI	NAGEDIH	1. AJAYGHAR 2. KOYLAIDIH	20 HOUSES PER VILL
		ORMANJHI	HENDEBILI	1.JAWABERA 2.TIRLA	20 HOUSEES PER VILL

Sample size and selection: sample size of 20 houses per village in total 80 tribal household, approximately 4 people per household.

Source of Data

Primary Data: Collected through schedules unstructured interview and observation during field visits to selected blocks and villages where tribal people live.

Secondary Data: Obtained from reports, journals, books, websites, and reference books. The data is analysed using descriptive and inferential statistics

Tools for Data Collection: Schedule, interview, observation and photography.

Sampling Method: Purposive sampling.

Techniques of data collection

Schedule -a schedule is a set of organized questions used to collect specific data from respondents. It can be used in interviews, observations, or measurements to gather detailed information systematically. The schedule will include questions about tangible and intangible arts and crafts and its significance in different communal ceremonies and festivals.

unstructured interview - where the interviewer explores various topics based on the respondent's experiences. It doesn't follow a fixed set of questions, allowing for a natural flow of dialogue. This method helps gather detailed and deep insights into cultural practices, beliefs, and experiences.

Participant Observation -Participating in the fieldwork by engaging with the community and understanding their traditional practices through participatory observation techniques.

Photography - photography is used to document and analyze cultural practices and social interactions. It helps researchers capture visual details, analyze cultural phenomena, and communicate findings effectively. Photography is an important tool in ethnographic studies, providing a visual record of people's lives and traditions.

Analysis of data

The data collected through primary and secondary method from the field will be presented through the lens of visual anthropology and symbolic anthropology in the form of tables through sketches and photograph.

Significance of the study

This study will focus on the uniqueness, identity and social influence of tribal art in Jharkhand. preserves cultural identity, expresses worldviews, strengthens community bonds, and offers economic and educational benefits. It educates younger generations about their heritage and instills cultural pride. By highlighting Bedia art, this study aims to raise awareness and appreciation, encouraging support for indigenous cultural heritage This research is very important, especially since there has been limited work done on this theme.

Its relevance to the present-day problem

Studying Bedia tribal art forms and the government's role in preserving it is important for several reasons. The Bedia community has experienced significant impacts from digitalization and modernization. Digitalization and globalization have led to the loss of tribal art by overshadowing traditional practices, commercializing cultural expressions. Despite these challenges, efforts are being made to use digital platforms to preserve and promote tribal art. Bedia art can teach us about their history and way of life, enriching our understanding of their culture. Evaluating government programs ensures resources are used well and policies are improved.

Contribution to existing knowledge

the data and findings will provide a new perspective and significantly contribute to the existing body of research. This will not only help in preserving the art and crafts of the Bedia community but also empower their cultural heritage. This study will help government to make better policies for the community. Emphasizing community-led projects can lead to more effective preservation efforts. Overall, this research adds valuable knowledge and can guide future efforts to protect and promote Bedia art and aesthetic.

Future work

The present study is limited in scope. By focusing on tangible and aesthetic aspects, it will provide a baseline for further research. This will allow for a deeper understanding of the Bedia community's art, craft, and aesthetics. Since my work is limited, it does not cover all dimensions, but it focuses on a specific aspect. Future researchers can build on this foundation and explore other areas in more detail.

Tentative chapters

Chapter 1: Introduction

- 1.1 Art and Aesthetics
- 1.2 Overview of the Bedia Tribe
- 1.3 Description of the Village

Chapter 2: Art and Aesthetics of the Bedia Tribe

- 2.1 Traditional Art Forms
- 2.2 Symbolism and Cultural Significance

Chapter 3: Aesthetic Perspective of Bedia Art

Chapter 4: Craft Making Process of Bedia Art

Chapter 5: Government Initiatives for Protection and Preservation

Chapter 6: summary and conclusion

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